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contemporary artists, an endeavor has been made to alternate them in such fashion as to attract the interest of the public. With this same end in view, they have in many cases been enriched by the inclusion of illustrated books, drawings, paintings, and objects of art which were either by the same artists or showed their influence. Of especial interest in this way have been the several exhibitions of ornament in which the use of the engraved or drawn designs in the frames has been illustrated by the juxtaposition of furniture, carvings,

metalwork, pottery, and textiles showing similar designs.

In making its collections and arranging its exhibitions the department has constantly borne in mind the educational character of the Museum and its work, and has endeavored so far as was within its power to emphasize the human aspect of the material with which it dealt and the various uses and purposes not only to which it has been put in the past, but to which it may be applied in the present.

W. M. I., JR.

ACCESSIONS AND NOTES

BEQUESTS. The Museum records with gratitude the receipt of \$25,000, payment in full of the bequest of Jacob H. Schiff, and \$1,000, payment in full of the bequest of Emma Chambers Jones.

THE STAFF. Miss Cornelia Ingram, who was appointed last spring an assistant in the Department of Decorative Arts, has entered upon her work in the Textile Study Room. Hardinge Scholle has joined the Department staff as a voluntary assistant in the field of mediaeval studies.

A VOLUME ON EARLY AMERICAN ARCHITECTURE. The lectures on Domestic Architecture of the American Colonies and of the Early Republic, delivered by Professor Fiske Kimball in the spring of 1920 at the Museum, have been placed by the Educational Committee of the Museum in the hands of Charles Scribner's Sons for publication. This volume will, it is hoped, be the first of a series of publications bearing the name of the Museum.

FAMOUS ILLUSTRATED CHILDREN'S BOOKS. An exhibition of famous illustrated children's books arranged by the Department of Prints was shown in Class Room B in connection with the educational work of the Museum during Children's Book Week. While not large, the group embraced many famous and beautiful books of this class, often in the original editions. No attempt was made to

bring together editions showing the work of later illustrators, however admirable they may be; the main purpose governing the selection was to show the form in which these books first made their appearance, and the critically minded might decide for themselves the artistic merit and inspiration of the first editions as compared with the later ones.

THE ANVIL AND BENCH-VISE OF AN ARMORER. In memory of the late Colonel Ambrose Monell, Mrs. Monell now presents to the Museum two of the most essential implements of the armorer's craft—an anvil and bench-vise—both objects of art. Ten years ago these were borrowed from the Colonel's collection in Tuxedo, and have since remained the most important objects in the armorer's workshop in the main armor hall. The anvil has its striking surface faced with steel and supported on rounded arches developed partly by masses of iron welded in position at the sides of the anvil, partly by chiseling; the base is octangular, with beveled mouldings. It is probably of Italian workmanship, dating not later than the sixteenth century. The bench-vise, sculptured with foliation and mascarons, is north Italian, early seventeenth century. These aids to the armorer's art constitute a peculiarly fitting memorial to one who was deeply interested in the technique of the craft—a student of armor to whom, during the recent war, the National Research Council

owed much in furthering the experimental work on helmets and body defenses for the American soldier.

B. D.

BEQUESTS OF PAINTINGS. Two recent bequests have added a number of pictures of varied character to the Museum collections. A bequest from the collection in Rome of William H. Herriman includes six paintings, the earliest of which consists in fact of three very small panels of equal size arranged in one frame. They are the work of an unidentified Flemish master working near the end of the fifteenth century. The exquisitely delicate landscape backgrounds of the two saints, Michael and Jerome, in the side panels place the artist as a member of the Bruges school and a follower of Memling. The central panel illustrates the legend of the Mass of Saint Gregory.

A Flemish picture of the Antwerp school painted a generation later is the Madonna and Child with landscape background by a follower of Quentin Massys who must have had in mind that master's Madonna Enthroned now in the Kaiser Friedrich Museum.

The painting by Gabriel Metsu, which shows a man lighting his pipe and a woman pouring him a drink from a pewter pitcher, is listed by de Groot (No. 178) under the title *A Young Man and a Young Woman*. It came to us as the Artist and his Wife and the smoker's face is indeed accepted as Metsu's by Moes in his *Iconographia* and is engraved in Decamps' book. It is painted with less vivacity than the two pictures by Metsu which the Museum already owned and belongs to the earlier period, to which the Boston Museum's *Usurer*, dated 1654, belongs.

A fragment of fresco painting showing the Madonna and Child comes evidently out of the Venetian-Lombard school of the early sixteenth century.

The Herriman pictures include also in their extensive range the French romantic painting of the nineteenth century, from which comes a characteristic Italian Courtyard by Decamps, and the most important picture in the group, the *Oedipus* by Gus-

tave Moreau, of which the BULLETIN will have more to say in a later number.

A second bequest which affects the Department of Paintings is that of Mrs. Helen Lister Bullard from which comes *The Lost Mind* by Vedder, treated elsewhere in this number of the BULLETIN, and the *Adoration of the Magi*, a Flemish picture painted about 1520 and probably by the same hand which painted a similar *Adoration* in the Brussels Museum. An owl perched high up on the curtain-pole should be accepted as the painter's tribute to Hermet de Bles rather than as a signature.

H. B. W.

BOEHM'S BUST OF WHISTLER. Although he frequently painted or drew or etched his own portrait, Whistler but rarely posed for any of the more important of his contemporaries—there is no portrait of Whistler by Manet, Degas, Toulouse-Lautrec, Sargent, or Rodin. Fantin-Latour painted Whistler twice, in both instances as one of a group, but besides these there are no portraits by men of really great ability. The painting by Boldini, the drawing by Alexander, the Nicholson woodcut, the bust by Boehm,¹ and a few of the other portraits possess merit, but the great mass of the remaining portraits cannot claim our interest upon aesthetic grounds.

Joseph Edgar Boehm was the only sculptor for whom Whistler posed. Boehm was a great favorite of royalty and produced more public statues than any other sculptor in England. As against this achievement, however, it should be noted that Boehm occasionally modeled a group or a figure of decided merit; his bust of Whistler is an excellent piece of work. Among Boehm's better-known works are his equestrian statue of the Duke of Wellington at Hyde Park Corner, his statue of Carlyle at Chelsea, a statue of his great patron Queen Victoria (for whose Jubilee in 1887 he designed the coinage), a statue of the Marquis of Lansdowne and a sarcophagus of Dean Stanley, both in Westminster Abbey, and a monu-

¹ This bust has recently been placed on exhibition in Gallery 12, a loan from A. E. Gallatin.

ment to General Gordon, in St. Paul's Cathedral.

Boehm was born in Vienna, of Hungarian parentage, in 1834, and in that city he practised the art of the medalist before settling in England, in 1862, after a course of study in Italy and in Paris. He became a naturalized Englishman in 1865 and was subsequently elected to membership in the Royal Academy; in 1889, the year before his death, he was created a baronet.

Whistler posed for Boehm in 1872, when both painter and sculptor were in their thirty-ninth year. In an interview Boehm once insisted that sculpture should be of its time and not an imitation of an antique, and that the pose should be natural. He lived up to this admirable doctrine in his bust of Whistler.

Thomas R. Way in his *Memories of James McNeill Whistler* states, "The only other work of art which I recall at that time was the very fine bust which Sir J. E. Boehm had made of Whistler, and as far as I can recall, it was the only work by any living artist which I ever saw in his room."

This bust of Whistler was exhibited by Boehm at the first Grosvenor Gallery exhibition (1877). At the sale of Whistler's pictures, china, and other effects, which was held at Sotheby's in 1880, it was bought by Thomas Way; at the Way sale in 1915 it passed into the hands of a firm of London art dealers.

The bust is in terracotta, 26 $\frac{3}{4}$ inches in height, including the pedestal, both being in one piece. It is inscribed "J. E. Boehm fecit 1872." A reproduction of it appears in Thomas R. Way's and G. R. Dennis's *The Art of James McNeill Whistler*.

In 1875 Boehm modeled a replica of this bust, which is also in terracotta. This replica varies slightly from the first version; the tilt of the head is not quite the same and it is a little smaller. It is inscribed "J. E. Boehm fecit 1875." The pedestal is of wood. H. R. H. the Princess Louise formerly owned this copy of the bust, which, in 1915, she donated to a Red Cross sale held in London; it was bought by a firm of art dealers in London, in whose possession it is at the present time. A

reproduction of this version of the bust is to be found in the first edition of Pennell's *The Life of James McNeill Whistler*, from which we learn that at the time it was considered to be a good portrait.

A. E. GALLATIN.

NOTES FROM THE DEPARTMENT OF DECORATIVE ARTS. Flanking the Romanesque sarcophagus of Veronese marble in Gallery J 13 are two new accessions, two spiral columns, complete with capitals and bases, of the same variety of red marble. The columns¹ are monoliths, that is to say, the shaft, capital, and base are all of one piece. They are of north Italian origin and date from the second half of the twelfth century. The spiral or twisted column may not be "happy" from the point of view of architectural propriety, but it is undoubtedly effective as a decorative element. The type is found in Roman monuments of the decadence, and surviving examples presumably served as models for the mediaeval builders. In Lombardy, the earliest instance of the use of the spiral column is thought to be on the cathedral at Modena, which dates from the end of the eleventh and the early twelfth century. Spiral columns, resting on lions, are used in the porches of several twelfth-century Italian cathedrals. An excellent example is the porch of the cathedral at Verona, the two columns showing the same spiral and reversed spiral designs as do our two recent purchases.

Another new accession is also shown in Gallery J 13. This is a fragment in white marble,² presumably from the decoration of a tomb. It is in high relief, without background, and represents a group of five persons—a boy with a holy-water bucket and a sprinkler, two knights in full armor, and two clerics or mourners in hoods and gowns of monastic cut. One of the figures thus garbed bears a shield suspended from his shoulder. The sculpture probably represents a group of mourners from a funeral procession decorating the sides of a tomb. The piece is presumably Flemish, and, judging from the

¹ 8 ft. 11 in. and 8 ft. 9 $\frac{1}{2}$ in. in height.

² 16 $\frac{5}{8}$ in. in height, 14 $\frac{1}{2}$ in. in width.

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details of the armor, which is very carefully shown, dates from the last third of the fourteenth century.

The marble pilaster by Giovanni Pisano of an angel with a lion and an ox, symbols of the Evangelists Matthew, Mark, and Luke, is now on exhibition in Gallery J 13. The sculpture was described in the July number of the BULLETIN. It will be recalled that the Museum already owned two other marble pilasters by Giovanni Pisano, representing Angels of the Apocalypse, which are believed originally to have come, together with the pilaster with the symbols of the Evangelists, from the parapet of the famous pulpit by Giovanni Pisano, formerly in the cathedral at Pisa. The three pilasters have now been mounted on a wooden framework designed to show their relation to the mouldings of the parapet; over the pilaster with symbols of the three Evangelists has been set a marble reading-desk in the form of an eagle, a work of the Pisan school, although not from the same monument as the three pilasters. As it was pointed out in the

BULLETIN note just mentioned, the pilaster of the angel with the ox and lion was originally surmounted by a reading-desk of this type, since the eagle, the symbol of Saint John, thus completes the group of the symbols of the four Evangelists.

As the examples of eighteenth-century French sculpture in the Museum are few in number, the loan from Henry P. Davison of the beautiful bronze statue by Houdon of La Frileuse or The Shivering Girl is especially welcome. The statue, which was shown at the Museum during the Fiftieth Anniversary Exhibition, will be found in Gallery J 11.

The collection of textiles has recently been augmented by the purchase of a group of peasant embroideries from Central Europe, illustrating the work of many of the different provinces. A small collection of Indian textiles has also been acquired; an interesting metal weave from the island of Sumatra is a gift from R. F. Meyer Riefstahl. These fabrics are now in the Textile Study Room, where they are available to students.
J. B.

LIST OF ACCESSIONS AND LOANS

NOVEMBER, 1921

CLASS	OBJECT	SOURCE
ANTIQUITIES—CLASSICAL	†South Italian jar, VI–V cent. B. C.	Gift of Mrs. Albert Gallatin.
ARMS AND ARMOR.	*Suits (2) of horse armor, shoulder guards (2), tassets (2), bits (2), stirrups (2), armguard, cantle plate, and sword, Italian, XVI cent.; grand guard, buffe, guard-de-bras, and bridle gauntlet, 1520; military skirt, Maximilian, 1525,—German; chamfron, English, 1540; hammers (2), sword (in the process of forging), tongs, and samples (5) of iron ore, Japanese, modern	Purchase.
	*Quivers (2), bows (2), arrows (9), bow holder and bow-string reel, Japanese, XIX cent.	Gift of Captain William Ledyard Rodgers.
CERAMICS.	†The Homeric vase, by Wedgwood, English, XVIII cent.	Gift of the Estate of Anna Moore Romaine, through Benjamin F. and Ralph B. Romaine, and Joseph Lentilhon.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).